



# The Kutcher String Quartet

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# SUCCESSFUL LONDON RECITALS

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## WIGMORE HALL, JUNE 15th, 1933

### MORNING POST, 16th June, 1933.

Dohnanyi's attractive early quartet, with its amusingly evocative quick movement, was played with much bravura by the Kutcher String Quartet. It was altogether a performance of character, undoubtedly one of the best we remember having heard of this work.

The concert, which had opened with Brahms' quartet in C minor, ended with Beethoven's in E flat, Op. 74. The performance of a Beethoven string quartet sets profounder problems than any to be met with in the Dohnanyi. The Kutcher Quartet's playing was of the kind which one would always be glad to hear, because of the honesty of purpose informing it and the musicianly manner of the performance as a whole.

### OBSERVER, 18th June, 1933.

The Dohnanyi string quartet (Op. 15) is a pleasant work and easy to listen to. . . . It gives opportunity for good playing, and the Kutcher Quartet did exceedingly well by it. Their playing was rhythmic and precise all through and the sparkling Scherzo was prettily turned out. Playing of this kind is what a work of this nature should have, though it does not always get it as consistently as in this instance.

### THE TIMES, 17th June, 1933.

There was a large audience at the concert given by the Kutcher String Quartet at Wigmore Hall on Thursday. This Quartet is a well-knit combination whose members are all experienced in chamber-music playing. Their *ensemble* is excellent, though their part-playing is exceptionally clear and independent, as was specially apparent in the third movement of Brahms' C minor quartet. Beethoven's E flat quartet (Op. 74) completed a wholly nineteenth century programme, which was played with plenty of impulse, but without extravagance of expression.

### DAILY TELEGRAPH, 17th June, 1933.

In the recital they gave on Thursday at the Wigmore Hall the Kutcher Quartet played the modern work (Dohnanyi's quartet in D flat) between the two classics—Brahms (C minor) and Beethoven (E flat). The performances were most delicate and sensitive. The balance, reliability, and certainty of touch of the inner strings deserve to be singled out for special praise.

The concert attracted an exceptionally numerous and appreciative audience. (F. B.)

### MUSICAL OPINION, July, 1933.

The first three movements of the Brahms' quartet in C minor (Op. 51, No. 1) were an example of clear pure tone and most excellent phrasing and finished technique. Their playing of the Rheingold theme of the Adagio and the second lovely triplet theme was also an example of tenderness and delicacy. Though the finale was presented with much liveliness and skill in realising the Brahmsian display of opposing characters, the tone of the quartet was never forced. Indeed, beauty of tone and *ensemble* is this Quartet's invaluable possession. (H. B.)

## WIGMORE HALL, OCTOBER 19th, 1933

### MORNING POST, 20th October, 1933.

The String Quartet led by Samuel Kutcher, by whose name it is known, has made for itself a reputation for sound playing, and has won a deservedly high place among its English contemporaries. This Quartet increases in assurance and efficiency at each fresh appearance.

The Debussy quartet, which is a work requiring the nicest possible appreciation of rhythmic and tonal effect, was played in a way that showed that thought had been given to exactly these problems. The result was satisfying both for the easiness of the *ensemble* and for the musicianly character of the interpretation.

Malipiero's more brusque "Stornelli e Ballate" was no less ably dealt with, and the concert, which also included a Mozart quartet, was very well received.



**DAILY MAIL, 20th October, 1933.**

**Quartet's Fine Playing.**—At the Wigmore Hall the Kutcher String Quartet gave the first of three concerts last night.

The programme included highly finished performances of Debussy's quartet, and of Malipiero's pungent "Stornelli e Ballate." (E. E.)

**REFEREE, 22nd October, 1933.**

The Kutcher Quartet, under Samuel Kutcher's leadership, again evidenced its skill at the first of a series of three recitals. Much feeling went into the Debussy quartet; and Malipiero's "Stornelli e Ballate" concluded a performance that obviously pleased its hearers.

**WIGMORE HALL, FEBRUARY 9th, 1934**

**DAILY TELEGRAPH, 10th February, 1934.**

Haydn and Mozart suit admirably such a Quartet as that led by Samuel Kutcher. They excel whenever finesse and delicacy are the first consideration.

Their third recital included admirable examples of both masters and must accordingly be reckoned the most successful of the series. Moreover, between Haydn Op. 76, No. 5 and Mozart's F major they played Dame Ethel Smyth's string quartet in E minor.

This work can never be heard without arousing profound admiration, for Dame Ethel's powers of adapting herself to the requirements of chamber music are truly remarkable. This is no uncertainty; the style is ripe throughout and, in the slow movement, rises to a height the composer has seldom touched.

It was played with perfect understanding and the audience applauded loudly both composer and performers. (F. B.)

**EVENING STANDARD, 10th February, 1934.**

It was a stiff test of Dame Ethel Smyth's powers as a writer of chamber music for her quartet in E minor to share the programme with that of Haydn in D major (the late one) and Mozart's F major. This clever work was played to perfection by the Kutcher Quartet. (P. P.)

**DAILY MAIL, 10th February, 1934.**

**A Fine Quartet.**—The Kutcher Quartet's programme included Dame Ethel Smyth's quartet in E minor.

The Scherzo and Finale are very characteristic of the composer's buoyant humour and vigorous mode of utterance. These movements alone would have justified many more performances than the work has had.

The playing was remarkably good, and even better in Haydn's late D major quartet, which had opened the concert. It closed with Mozart's F major quartet. (E. E.)

**SUNDAY TIMES, 11th February, 1934.**

At the second of these quartet recitals, the classics, in which the players are commonly heard at their best, were represented by Haydn in D major, Op. 76, No. 5, and Mozart in F major (K. 590). In between—and very welcome—came Dame Ethel Smyth's work in E minor. As usual the readings were fully sensitive. (H. F.)

**MUSIC LOVER, 17th February, 1934.**

The programme opened with Haydn's very popular quartet in D major. It was finely played—not in the finicky way, which some people imagine to be a true interpretation of rococo music, but with the kind of elegance that has a robust core to it—the elegance, if you like, of athletes. (E. E.)

**STAR, 15th February, 1934.**

The excellent Kutcher Quartet delighted a large audience. Ethel Smyth's quartet in E minor was played in honour of the composer's 75th birthday.

## QUEEN'S HALL, MARCH 12th, 1934

### COURTAULD-SARGENT CONCERTS

#### THE TIMES, 13th March, 1934.

Mr. Leon Goossens joined with members of the Kutcher String Quartet in a delicate performance of Mozart's oboe quartet in F and later on played with quartet and piano accompaniment a concerto, in C minor by Benedetto Marcello. The Kutcher Quartet played Ravel's quartet for strings in F and with Mr. John Hunt finished the evening with Schumann's quintet for piano and strings. All these were admirable performances, among which the first movement of Ravel's work stood out for the skill with which the players conveyed its fantastic spirit by supple phrasing and elastic *tempi*.

#### SUNDAY TIMES, 18th March, 1934.

The Kutcher Quartet gave us the string quartet of Ravel, the performance affording opportunities for the players to exhibit their exceptional virtuosity. (E. N.)

#### DAILY TELEGRAPH, 13th March, 1934.

The Kutcher Quartet were fine and smooth as silk in Ravel's quartet, music which suited them ideally. (R. C.)

#### MORNING POST, 13th March, 1934.

There was a particularly attractive concerto for oboe and string quartet by the eighteenth century Italian composer, Benedetto Marcello. This was played with a charming grace by Mr. Leon Goossens and the Kutcher Quartet, who had previously delighted their audience by a no less delicate and pertinent rendering of Mozart's oboe quartet in F major. Both of these works were completely delightful, and the performance of them was the high-water mark of the concert.

#### SUNDAY OBSERVER, 18th March, 1934.

The Kutcher Quartet and Mr. Leon Goossens gave a charming, balanced performance of Mozart's oboe quartet.

#### SCOTSMAN, 13th March, 1934.

The programme opened with Mozart's quartet in F for oboe, violin, viola, and 'cello (K. 370). The work was appraised to a scruple, and with its clarity of exposition, the rhythm was never in doubt. Ravel's quartet in F for Strings was handled by the Kutcher Quartet in strictly correct manner. Ravel is a Frenchman of Frenchmen, and he insists upon the expression of racial consciousness. This performance was essentially French in its lucidity and conception. The changes from daintiness to something akin to austerity, and from whimsicality to tenderness were played with flexibility and subtlety.

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#### REPertoire INCLUDES

##### All the String Quartets of

HAYDN  
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MOZART  
BEETHOVEN

SCHUBERT  
SCHUMANN

BRAHMS  
DVORAK

##### Quartets of

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DEBUSSY

DOHNANYI  
FRANCK

GRIEG  
RAVEL

TSCHAIKOWSKY  
SMETANA

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MOERAN  
IMOGEN HOLST

ETHEL SMYTH  
VAUGHAN WILLIAMS

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BRAHMS

FRANCK

DVORAK

d'ERLANGER

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Nonet of BAX

Septet of RAVEL